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THE SUPPLEMENT.

PLATE I. is a design for tile decoration, from Adrien Marie's "Idyl." Paint the boy with very black hair and well-tanned skin; drapery reddish brown; bottle yellow, decorated with light blue; pipe yellow ochre. Girl a blonde, with white drapery; dog dark brown. Afternoon sky, and summer foliage.

PLATES II. AND III. are the second and third of Prof. Camille Piton's series of six designs for dessert plates. Prof. Piton's directions for painting are as follows: *Morning Glories*—Grounding color, chromium water-green. Flowers, if violet, first fire, crimson lake, and ultramarine blue, shaded with purple; second fire, the same colors: if pink, first fire, carmine No. 1, shaded with carmine No. 3; second fire, the same colors. The centre is silver-yellow and a little bit of ultramarine blue with pearl gray. Leaves, first fire, yellow for mixing, deep chrome green; second fire, grass green No. 5, brown ro8. *Geraniums*—Grounding color, chinese yellow. Flower, first fire, capucine red and carnation No. 1; second fire, red brown and lake red. Leaves, first fire, deep chrome green, yellow for mixing and ochre; second fire, grass green, brown ro8. For the dark circles on the leaves use iron violet.

PLATE IV. gives a number of Japanese designs for painting, needlework, and general decoration.

Correspondence.

THE TERM "CELADON."

Editor of The Art Amateur:

SIR: Please inform me of the meaning of the term "Celadon," which I hear used sometimes in relation to china decoration.

BASTIN, Rochester, N. Y.

ANSWER.—Celadon is a French word signifying "sea-green." Originally the term was applied to Oriental porcelain, of which the decoration was peculiar in having a pale sea-green color mixed with the paste before firing, and so producing an effect, perfectly distinguishable from that where the colors have been afterwards applied. The French and English factories now adopt this form of decoration, and the pieces so decorated also are called "celadon."

TO TRANSFER A DESIGN ON CHINA.—TEXT BOOKS.

Editor of The Art Amateur:

SIR: Can you kindly tell me (1) of any book by which I can teach myself to paint on china? (2) Also how to transfer a design on china, as I am not able to draw well?

C. G., New York.

ANSWER.—(1) You will hardly succeed in learning china painting from book instruction alone, although you will find the latter very useful in conjunction with lessons from a competent teacher. Piton's Handbooks on China Painting and albums are excellent for your purpose. Miss McLaughlin's "China Painting" is a cheap and useful manual. (2) Obtain a piece of red transfer or impression paper, and lay it under a careful tracing of the design, made on common tracing paper. Go over every line with an agate or knitting needle, taking care to press sufficiently hard. Lift the red paper, and you will find the complete outline on the plate. This outline must next be gone over with Indian ink or color, otherwise it will easily be obliterated. Both the tracing marks and the Indian ink lines will disappear when the china is fired.

TO REMOVE PAINT FROM AN OAK FLOOR.

Editor of The Art Amateur:

SIR: Is there any way to remove paint stains from an oak floor?

Z., Jersey City.

ANSWER.—A piece of pumice stone and warm water will probably remove them. Rub down the grain of the wood.

HELP FOR A DISCOURAGED FAN-PAINTER.

Editor of The Art Amateur:

SIR: I have painted a good deal in aquarelle, and, in fact, I instruct pupils in drawing and water color painting. Recently I attempted, for the first time, to paint a silk fan in water colors, from the design on page 57 of THE ART AMATEUR, and I have to confess that I have completely failed. The silk is, I fear, hopelessly "cockled," and the color has cracked in all directions. Perhaps I used too much Chinese white? I am much discouraged. Can you help me? And is there any way to prevent Chinese white from hardening in the bottle?

ANNIE J., Milwaukee.

ANSWER.—Your fan is probably ruined, but it is not difficult to imagine the causes of your failure. All flexible materials will "cockle" on being wetted, unless proper precaution to prevent it is taken. You should have opened the fan flat on a drawing

board, and secured it with drawing-pins—a pin in every fold, round both the outer and inner edges. The cracking may have been caused by using too much Chinese white, or perhaps you dried the color too quickly. Next time mix a little water color megilp with the white; it will make it more flexible and adhesive. You may prevent the Chinese white from hardening in the bottle by adding a little water every time you have occasion to take out the cork.

SIZE FOR PAINTED WOVEN MATERIALS.

Editor of The Art Amateur:

SIR: (1) Please give directions for making size for woven material to paint on in water colors. (2) Can you tell me why it is necessary to size woven material before painting on it; we do not size paper?

ANSWER.—(1) Take equal quantities of powdered alum and isinglass, and dissolve them in nearly boiling water, in the proportion of a small teaspoonful of each to a tumblerful, putting in the isinglass first. Brush over the material quickly, using a flat "sky" brush, and taking care to wet every part of it. Let it thoroughly dry before the painting is begun. (2) Water colors, like plain water, would sink into and run upon porous and absorbent materials. Paper does not need sizing before painting on, because it has already been sized in the manufacturing.

GOLD FOR CHINA PAINTING.

Editor of The Art Amateur:

SIR: You will greatly oblige me if you can tell me where I can procure gold for china painting; such as is spoken of in the last number of THE ART AMATEUR, under the head of "Gilding Porcelain."

T. J., Philadelphia.

ANSWER.—You can order it from Marsching & Co. You should ask for gold for burnishing.

HARD PASTE AND SOFT PASTE.

Editor of The Art Amateur:

SIR: Please to tell me what is the difference in composition between what is called "hard paste" and what is called "soft paste" in porcelain?

ZETA, Albany, N. Y.

ANSWER.—Hard paste is made by mixing china clay (kaolin) and felspar (petunse). Soft paste is the product of a mixture of fine clay with silex and other materials.

KYLIN.

Editor of The Art Amateur:

SIR: Who is the queer looking monster, part lion and part dog, one sees so often on Chinese pottery and porcelain?

SIGMA PHI, Hartford, Conn.

ANSWER.—He is called "Kylin," and is an emblem of good fortune.

VARNISHING PAINTED PANELS.

Editor of The Art Amateur:

SIR: I wish to varnish a panel I have just finished painting. (1) What varnish should I use? (2) Are any special directions necessary for the work?

JUDGE'S DAUGHTER, Halifax, N. S.

ANSWER.—(1) Use clear, colorless spirit varnish. (2) Dip a small bristle brush well into the varnish, and let it drain, so that while it is full the varnish does not drip from it. Work it one way. If you do not desire to varnish the whole surface, but only the design, you must be careful not to go beyond the edge.

DUTY ON FOREIGN PORCELAIN.—"CLOBBERED CHINA."

Editor of The Art Amateur:

SIR: Can you tell me (1) whether the duty on foreign porcelain is as heavy in England as it is in the United States? (2) What is "clobbered china"?

BRIC-À-BRAC, Boston.

ANSWER.—(1) There is now no government duty on foreign porcelain in England. At one time, however, it was as high as 30 per cent. Sir Robert Peel reduced it to 10 per cent. In 1860 Mr. Gladstone removed the duty altogether. (2) "Clobbered china" was the term used to designate the old blue and white Chinese porcelain which was painted over and refired for the English market.

FLUX FOR GLASS PAINTING.

Editor of The Art Amateur:

SIR: I write to ask if, among the numerous patrons of your admirable journal, there is one who can give me a good formula for preparing the flux used in color for glass painting to stand hard firing?

AMATEUR GLASS PAINTER, Philadelphia.

ANSWER.—It would not pay an amateur to prepare his own flux. Messrs. Marsching & Co. sell a flux for general use, but it will not stand very hard firing. For this, it is necessary to use a differently prepared flux with each color. Marsching will supply these.

MISS McDONALD'S CLASSES.

Editor of The Art Amateur:

SIR: The article in the March number of THE ART AMATEUR, stating that the "New York Exchange for Women's Work" had taken the whole of the building at 4 East 20th Street, gives the impression that my "classes in drawing and ceramic painting," which have occupied the third floor for the last three winters, are to be removed. Be kind enough to say that I continue to teach at the same place, where I shall be pleased to receive pupils.

MARGARET J. McDONALD.

New York, April 10th, 1880.

New Publications.

LEONARDO DA VINCI. By Jean Paul Richter, Ph.D. New York: Scribner & Welford.—Within the limits of an ordinary volume of the series of "Illustrated Biographies of the Great Artists," we are given in well digested and most readable form the results of the labors of the best modern biographers of the great Florentine. These the author has enriched by the infusion of much valuable hitherto unpublished information, obtained by scholarly research among the four Leonardo MSS. in London, and the numerous memoranda in the Royal Library at Windsor, so that hardly anything is left to be desired. The special value of the book lies in the manifest lack of bias on the part of the author. By his sincere effort to credit no work to the master's brush without proper authentication he will doubtless have offended many connoisseurs. But he will have earned by it the gratitude of the world at large. It is better certainly to wait for the full proof of the genuineness of a picture before attributing its authorship, than prematurely to hazard an opinion, the effects of which he cannot foresee. Dr. Richter names but ten known existing works by Da Vinci. They are, "The Baptism of Our Lord," by Verrocchio—Leonardo's master—and finished by Leonardo, in the Academy of Fine Arts, in Florence; the "Adoration of the Kings," in the Uffizi, Florence; "St. Jerome," in the Pinacoteca of the Vatican; "The Last Supper," in the Refectory of Sta. Maria delle Grazie, in Milan, and "The Virgin, with the Holy Infant, St. Anne and St. John," in the Royal Academy, London. These, with the exception of the last two, are painted on panels. "The Last Supper," as is well known, is painted on a wall. This list completes Leonardo's known existing works from 1490 to 1500. Those of what is called by his biographers his "second period," are his "Portrait of Mona Lisa," and his "John the Baptist," both in the Louvre, and the three panel pictures the "Madonna, Infant Christ, St. John and an Angel," in Lord Suffolk's collection; the "Vierge aux Rochers" and "St. Anne," in the Louvre.

THE first volume of "A Bibliography of Printing," a superb quarto, compiled by E. C. Bigmore and C. W. H. Wyman, with note and illustrations, is announced by Mr. J. W. Bouton as to appear soon. The works cited are those treating of typographic, lithographic, and copperplate printing, with the cognate arts of type-founding, stereotyping, electrotyping and wood-engraving. Only 250 copies of the work are to be printed.

BOOKS RECEIVED.

PRACTICAL KERAMICS FOR STUDENTS. By C. A. Janvier. New York: Henry Holt & Co.

THE LEGEND OF ST. OLAF'S KIRK. By George Houghton. Boston: Estes & Lauriat.

CONFIDENCE. By Henry James, Jr. Boston: Houghton, Osgood & Co.

Among the Dealers.

Wonderfully natural imitations of birds are being made in painted bronze at Vienna and Paris. They are produced from casts taken directly from the living object. A lark we noticed recently on a show-case in the store of Magnin, Guedin & Co. looked as if it might have just alighted there. At this same house a beautiful brass framed French clock, in imitation cloisonné, and charmingly painted with birds and flowers, attracted notice. The French certainly surpass all other nations in their spirited adaptations of foreign wares. There are here a number of Parisian porcelain imitations of Japanese effects surprisingly good, including a perfume-burner in white and lilac, with a very Japanese dragon serving as a handle for the top, and a card basket which at first sight you feel sure is Japanese red lacquer. A pair of French reticulated vases with under-cut flower decoration, in clever imitation of Dresden, also call for special mention.

The orchid is much used at present by the decorators at the Minton Works for dessert plates, the singularity of the form of the plant, owing to the irregularity of the petals, allowing of much freedom of treatment. Messrs. Gilman Collamore & Co. have lately received some of these plates—which, by the way, are the perfection of thick, clear porcelain—the decoration being in raised metallic colors. The Bromfields, at Stoke-upon-Trent, have been making some decorated porcelain for this firm in Minton style, in deep blue and gold, and have tried to please their New York patrons by putting the United States arms on the bottoms of the plates, with the motto "E Pluribus Unum." The New York patrons, however, do not seem to value the compliment of having their imported ware made to look like American goods, and the next order filled for them will be without the national emblems.

The general introduction at Newport last summer of the picturesque French garden parties has led to some pretty additions to a lady's costume. The first of these was the graceful garden hat, nearly all flowers and ribbons, and now Messrs. Aitken, Son & Co., who made a feature of their manufacture, are making what they call the fan shade, which is a deft combination of flowers and ribbons on a hand screen, ostensibly for protection against the sun.